

175* eign works translated in his reign were mostly technical hand-
 643 books. He insisted on Western European costume, not from
 177 any aesthetic consideration, but because it was more practical
 and more comfortable to work in than the old Muscovite
 kaftan with its long sleeves. To prosecute his ends, he was
 obliged to create a bureaucracy whom he recruited from all
 strata of society, having little regard for origins if they were
 intelligent and efficient. Russian culture in Peter's day con-
 sisted of the tsar and his pathetically small group of specialists
 working at killing speed and pressure to overcome the national
 inertia.

● 484 But Peter abolished previous restrictions on foreign travel,
 175* and young aristocrats were sent abroad to study and to learn
 643 how the Europeans actually lived. The tsar traveled in foreign
 177 countries himself. Foreign specialists entered the Russian
 service in unparalleled numbers. His reign brought to light
 no liberal tendencies, however, since the nobility absorbed the
 new bureaucracy and strengthened its hold on the national
 substance. Yet the channel was opened for a new complex of
 ideas. Peter forced his subjects to go abroad to study engineer-
 ing and anatomy, and they observed humanity and the mech-
 anism of states. Unsuccessful attempts to limit the absolute
 power of the throne were made immediately after Peter's death
 in 1725.

175* New notions of the amenities of social intercourse and of the
 177 pleasures offered by arts, music, the dance, and literature were
 535 added to Peter's more materialistic innovations when his
 536 daughter Elizabeth came to the throne in 1741, with the result
 that French civilization acquired a dominance in Russian in-
 tellectual life which it began to lose only at the beginning of
 the nineteenth century. The origins of the Russian ballet go
 back to 1735, in the reign of Elizabeth's cousin Anna, who
 also introduced Italian opera, but the French theater reached
 St. Petersburg in Elizabeth's reign, which also witnessed the
 beginnings of the native Russian drama composed in the
 French pseudoclassic vein of Corneille, Racine, and Molière.